Mapline

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"Any Room at the Inn?" Quartermaster Maps in France and England

David Buisseret

The 1640s were a time of civil tumult in both England and France. In England, the war between Roundheads and Cavaliers which began in 1642 would culminate in the execution of King Charles I in 1649. In France, the death of King Louis XIII in 1643 led to a regency, during which many internal factions again emerged, culminating on the war of the Fronde between 1648 and 1652.

These tumults on both sides of the English Channel meant that military leaders needed to have information about the areas in which they might have to operate, and more particularly about the places where they might be able to quarter troops on the march. These problems were met in both England and France by the almost simultaneous publication of sets of maps designed to give this information; indeed, the English map of 1644 has long been known in the trade as "the quartermaster atlas."[1]

This set of six maps, "portable for every man's pocket" (plate 1), covered Scotland, England, and "most of Wales," with the county-boundaries shown by "small prikes." Plate 2 is a detail from the sixth map, showing Southampton and the Isle of Wight, off the south coast of England. There is an abundance of place-names, and some attempt to show both terrain and vegetation; however, no roads are shown. Just north of the "Ile" in the Isle of Wight is "ye castle," in which Charles I would soon be incarcerated for a while.

This set of maps is the work of the celebrated engraver Wenceslaus Hollar (1607-1677), and as the title page explains, it would be

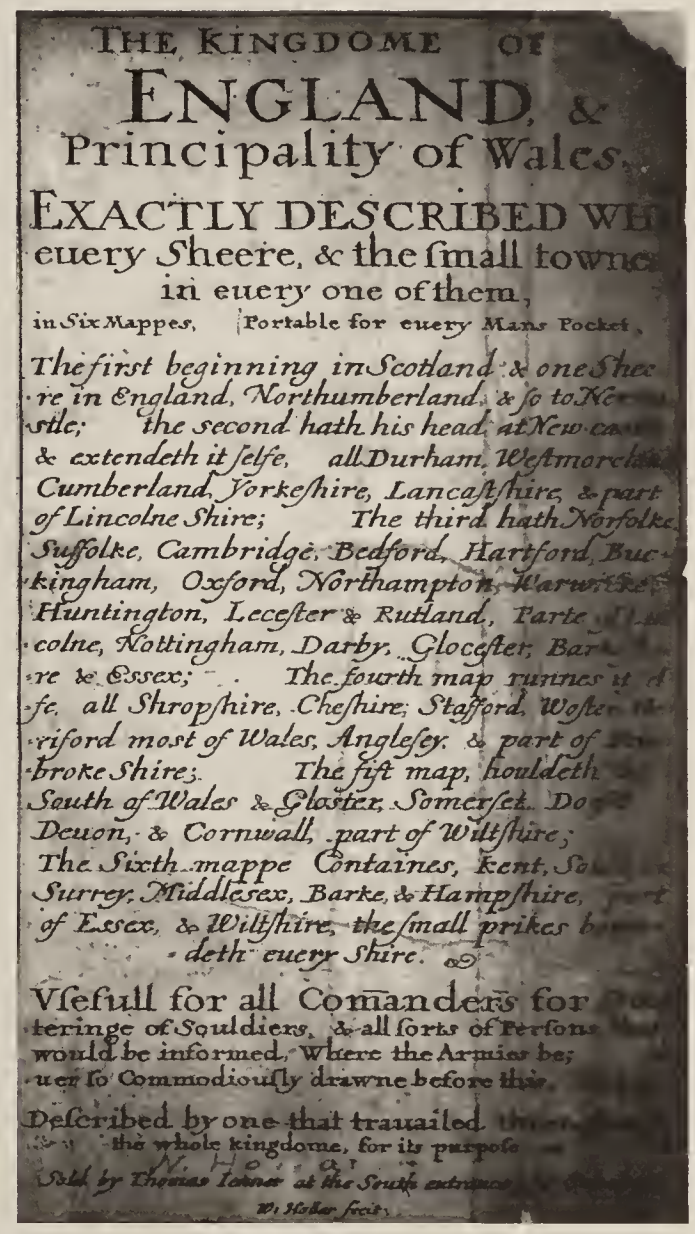

THE KINGDOME OF
ENGLAND, &
Principality of Wales,
EXACTLY DESCRIBED WI
euery Sheere, & the ſmall towne
in euery one of them,
in Six Mappes, Portable for euery Mans Pocket,
The first beginning in Scotland & one She
re in England, Northumberland, & ſo to Ne
ſtle; the second hath his head at New ca
& extendeth it ſelfe, all Durham, Weſtmorcla
Cumberland, Yorkeſhire, Lancaſtſhire, & part
of Lincolne Shire; The third hath Norfolke
Suffolke, Cambridge, Bedford, Hartford, Buc
kingham, Oxford, Northampton, Warwike
Huntington, Leceſter & Rutland, Parte
colne, Nottingham, Darby, Gloceſter, Bar
re & Eſſex; The fourth map runnes it
fe, all Shropſhire, Cheſhire, Stafford, Woſte
riford most of Wales, Angleſey, & part of
broke Shire; The fift map, houldeth
South of Wales & Glaſter, Somerſet, Do
Deuon, & Cornwall, part of Wiltſhire;
The Sixth mappe Containes, Kent, So
Surrey, Middleſex, Barke, & Hampſhire,
of Eſſex, & Wiltſhire, the ſmall prikes b
deth euery Shire.
Vſefull for all Comanders for
teringe of Souldiers, & all ſorts of Perſons
would be informed, Where the Armies be;
uer ſo Commodiouſly drawne before this.
Deſcribed by one that trauailed
the whole kingdome, for its purpoſe
Sold by Thomas Iohnſon at the South entrance
W. Hollar fecit.

Plate 1: Title-page of Wenceslaus Hollar's *The Kingdome of England…* (London, 1644) Newberry Library, Case G 1045. 42.

Also in this issue: Excerpts from Gerald Danzer's *Reconstructing the Geography of Chicago's World's Fair by way of a Fire Insurance Atlas,* with an introduction by Peter Nekola

Plate 2: Detail from the sixth map of Hollar's *The Kingdome of England.*

"usefull for all commanders for quarteringe of soulditers, and all sorts of persons that would be informed where the armies be, never so commodiously drawne before this." Hollar's set of maps is relatively crude, lacking any indication of latitude and longitude. It could probably be traced back to the county maps published by Christopher Saxton some seventy years earlier, and simply represents a publisher's attempt to provide a set of maps for new circumstances.

The Newberry Library recently acquired the French counterpart to Hollar's atlas through a generous donation from Roger Baskes. Called the *Tableau portatif des Gaules, ou description nouvelle du royaume de France* (Portable Atlas of Gaul, or New

Description of the Kingdom of France), it was the work of Jean Boisseau (fl. 1637-1658) (plate 3). He calls himself "*Enlumineur du Roy pour les Cartes Géographiques*" (Royal Colorist for Geographical Maps), but he was much more than that. Beginning work in the late 1630s, from an unknown background, he published a wide variety of maps, including one by Samuel de Champlain, as well as the magnificent set of plans and views of French towns and cities by Claude de Chastillon.[2] By 1641 he had acquired enough material for his major work, the *Théâtre géographique du royaume de France.*[3] In this work, he re-edited maps from the atlases of Maurice Bouguereau (1594), Jean Leclerc (1631) and Nicolas Tassin (1633), pulling them into a coherent whole.

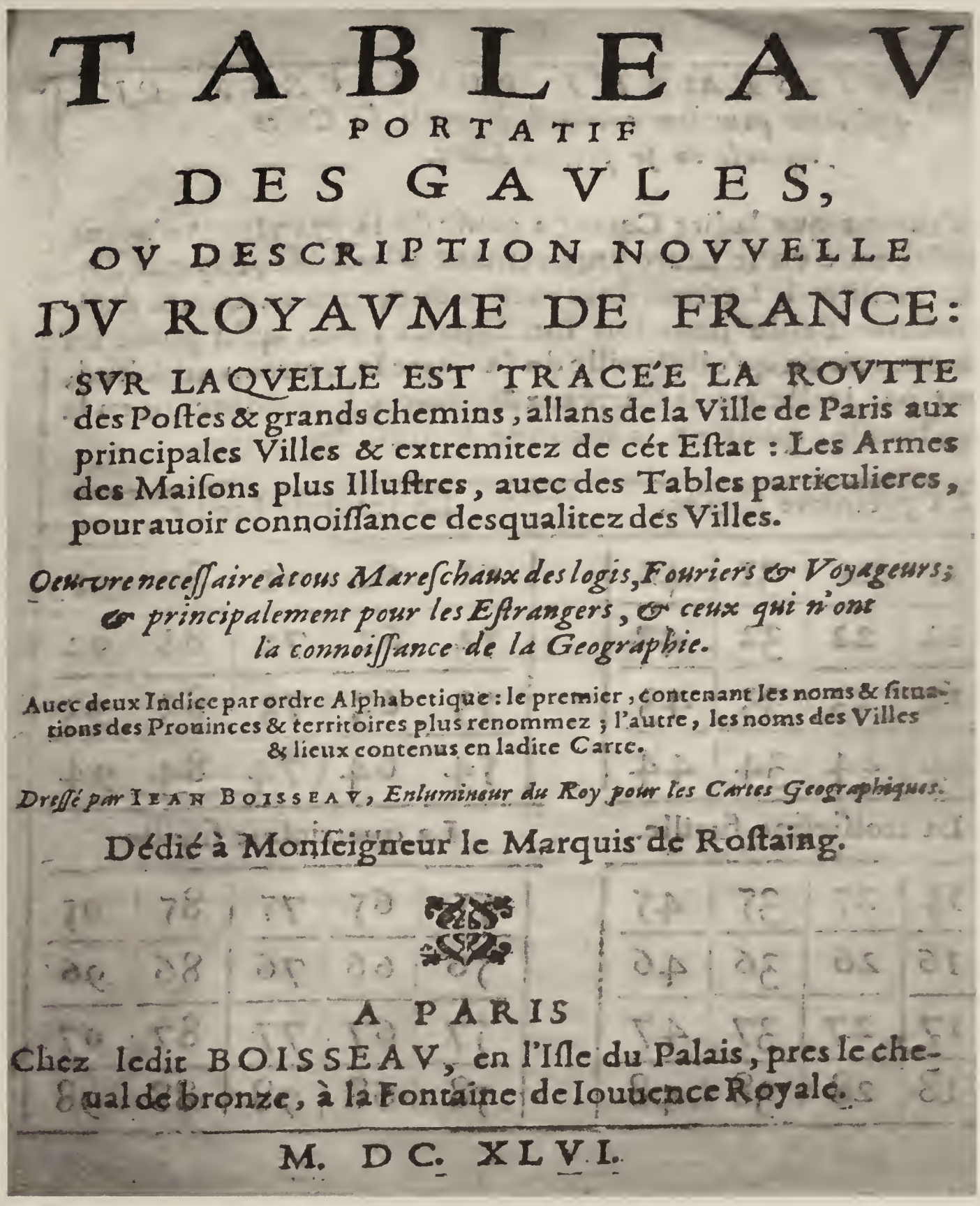

TABLEAV
PORTATIF
DES GAVLES,
OV DESCRIPTION NOVVELLE
DV ROYAVME DE FRANCE:
SVR LAQVELLE EST TRACE'E LA ROVTTE des Poſtes & grands chemins, allans de la Ville de Paris aux principales Villes & extremitez de cét Eſtat : Les Armes des Maiſons plus Illuſtres, auec des Tables particulieres, pour auoir connoiſſance desqualitez des Villes.
Oeuvre neceſſaire à tous Mareſchaux des logis, Fouriers & Voyageurs; & principalement pour les Eſtrangers, & ceux qui n'ont la connoiſſance de la Geographie.
Auec deux Indice par ordre Alphabetique : le premier, contenant les noms & ſituations des Prouinces & territoires plus renommez ; l'autre, les noms des Villes & lieux contenus en ladite Carte.
Dreſſé par IEAN BOISSEAV, *Enlumineur du Roy pour les Cartes Geographiques.*
Dédié à Monſeigneur le Marquis de Roſtaing.
A PARIS
Chez ledit BOISSEAV, en l'Iſle du Palais, pres le cheual de bronze, à la Fontaine de Iouuence Royale.
M. DC. XLVI.

Plate 3: Title-page of Jean Boisseau, *Tableau portatif des Gaules, ou description nouvelle du royaume de France* (Paris, 1646). Newberry Library, Baskes G 1838 B65 1646.

The very rare atlas which we are now considering came two years later, when Boisseau thought it timely to produce four sheets showing France in such detail that it would be useful for all "*Mareschaux des logis, fouriers et voyageurs, et principalement pour les estrangers, et ceux qui n'ont la connoissance de la géographie*" (all "Lodgings-masters, their agents and travellers, and specially for strangers, and those who do not know geography") (plate 3). The four sheets were tied together by tables, setting out the roughly one hundred numbered squares into which the country was divided (plate 4). The four "fueilles" (*feuilles*, or leaves) correspond to the four maps, working from north to south, and from west to east. There is an "alphabetical table," and each place mentioned has a "car", or "carreau," meaning square, cited after it. So Boulogne, for instance, is in "car 41" (plate 5), which is on the upper right of the first table (plate 4). Plate 6 shows this "carreau," on France's northeastern frontier. The numbers are in fact also found on the maps them-

ILS s'auront que ladite Carte (a cauſe de ſa grandeur) n'ayant peu eſtre miſe en ſe Liure entierement aſſemblée; l'ay eſté d'avis, pour faciliter le Lecteur de la mettre en quatre parties, & dreſſer la preſente Table pour ſon intelligence, affin qu'il puiſſe en vn moment voir en qu'elle fueille de la Carte le Carreau eſt ſcitué, ils veront par icelle quels Carreaux & chiffres ſont contenus en la premiere fueille, quels en la ſeconde & ainſi des autres.

La premiere fueille.

1	11	21	31	41
2	12	22	32	42
3	13	23	33	43
4	14	24	34	44

La ſeconde fueille.

51	61	71	81	91
52	62	72	82	92
53	63	73	83	93
54	64	74	84	94

La troiſieſme fueille.

5	15	25	35	45
6	16	26	36	46
7	17	27	37	47
8	18	28	38	48

La quatrieſme fueille.

55	65	75	85	95
56	66	76	86	96
57	67	77	87	97
58	68	78	88	98

Plate 4: Layout of map-sections from Boisseau's *Table portatif.*

selves, and this detail shows the "carreau" numbers XXXI, XLI, XXXII, and XLII, working from top left to lower right. In fact, Boulogne is in carreau XXXI rather than XLI, or 41. But the way the system works is evident.

Some maps had previously been divided up into reference-squares in this way, like the sixteenth-century map of Bavaria by Philipp Apian (1551-1589). But it was a novelty to relate the numbered squares to a comprehensive gazetteer of a whole country (plate 5),

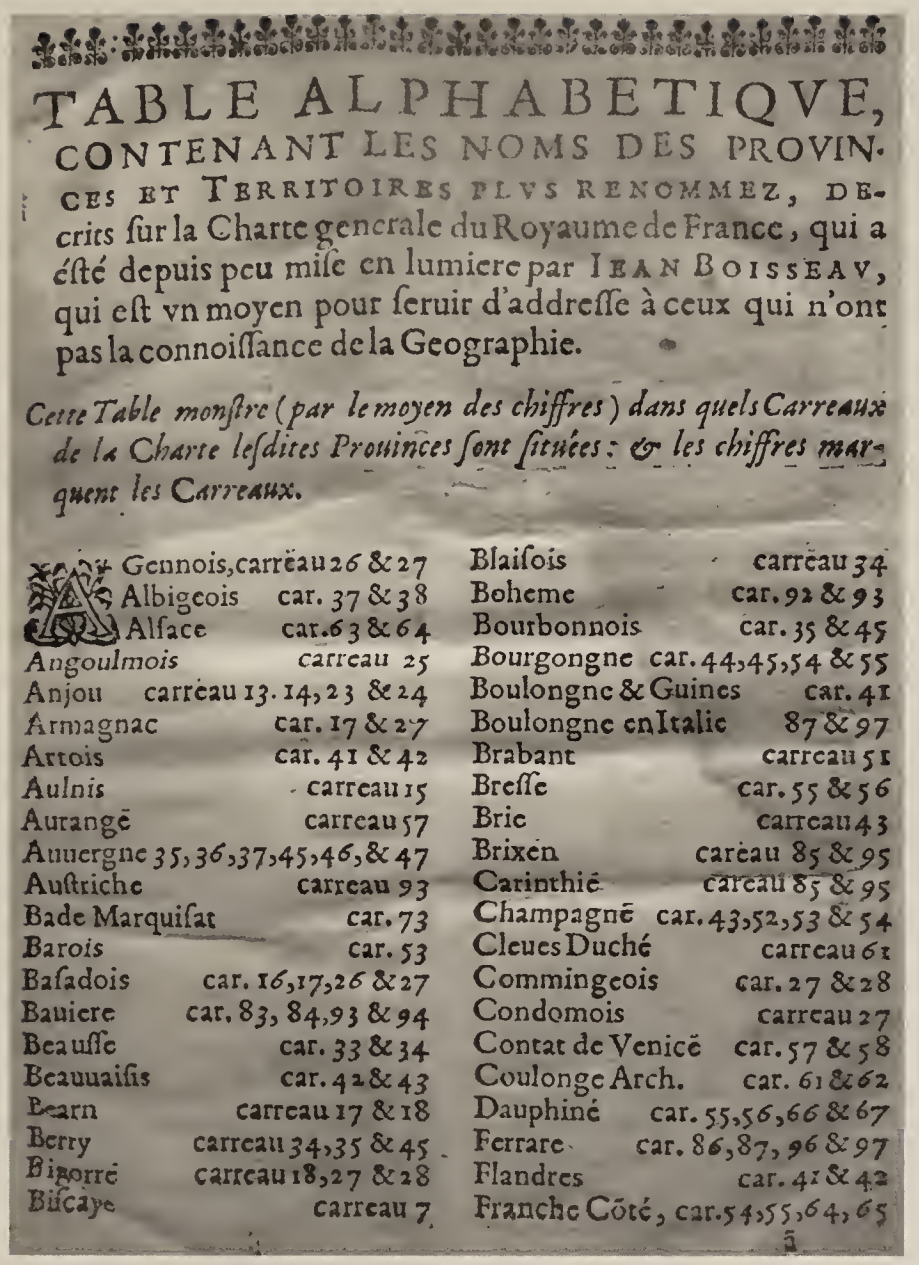


TABLE ALPHABETIQVE,
CONTENANT LES NOMS DES PROVINCES ET TERRITOIRES PLVS RENOMMEZ, DECRITS sur la Charte generale du Royaume de France, qui a éſté depuis peu miſe en lumiere par IEAN BOISSEAV, qui eſt vn moyen pour ſeruir d'addreſſe à ceux qui n'ont pas la connoiſſance de la Geographie.

Cette Table monſtre (par le moyen des chiffres) dans quels Carreaux de la Charte leſdites Prouinces ſont ſituées: & les chiffres marquent les Carreaux.

Gennois,	carreau 26 & 27	Blaiſois	carreau 34
Albigeois	car. 37 & 38	Boheme	car. 92 & 93
Alſace	car. 63 & 64	Bourbonnois	car. 35 & 45
Angoulmois	carreau 25	Bourgongne	car. 44, 45, 54 & 55
Anjou	carreau 13. 14, 23 & 24	Boulongne & Guines	car. 41
Armagnac	car. 17 & 27	Boulongne en Italie	87 & 97
Artois	car. 41 & 42	Brabant	carreau 51
Aulnis	carreau 15	Breſſe	car. 55 & 56
Aurangē	carreau 57	Brie	carreau 43
Auuergne	35, 36, 37, 45, 46, & 47	Brixen	carreau 85 & 95
Auſtriche	carreau 93	Carinthie	carreau 85 & 95
Bade Marquiſat	car. 73	Champagnē	car. 43, 52, 53 & 54
Barois	car. 53	Cleues Duché	carreau 61
Baſadois	car. 16, 17, 26 & 27	Commingeois	car. 27 & 28
Bauiere	car. 83, 84, 93 & 94	Condomois	carreau 27
Beauſſe	car. 33 & 34	Contat de Venicē	car. 57 & 58
Beauuaiſis	car. 42 & 43	Coulonge Arch.	car. 61 & 62
Bearn	carreau 17 & 18	Dauphiné	car. 55, 56, 66 & 67
Berry	carreau 34, 35 & 45	Ferrare	car. 86, 87, 96 & 97
Bigorre	carreau 18, 27 & 28	Flandres	car. 41 & 42
Biſcaye	carreau 7	Franche Cōté,	car. 54, 55, 64, 65

Plate 5: First page of the alphabetical table of places plotted in Bousseau's *Table portatif.*

even if this might later become a common device for leading the reader to some town. Boisseau's map is also novel in its large number of place-names, many of them shown with an arrow off the road, to indicate where troops might be quartered (voluntarily or otherwise). The roads run just to the edge of France's jurisdiction, stopping at cities like Calais, Arras, and Cambrai. Like Hollar's map, this map shows provincial boundaries by a series of "pricks."

In general, the French map is much more sophisticated than its English contemporary. Figures of latitude and longitude relate Boisseau's work to the general network, and he shows not only roads but also (apparently) some indication of distances along them. It would be many years before maps of England reached this level of detail and precision.

Notes

1. R.V. Tooley, *Maps and Map-Makers* (New York, 1978) p. 50.
2. See Mireille Pastoureau, *Les atlas français XVIe-XVII siècles* (Paris, 1984) p. 67-73.
3. Tooley's *Dictionary of Mapmakers*, A-D, ed. Josephine French (Tring, England, 1999), p. 159.

Plate 6: Detail from first sheet of Boisseau's *Atlas portatif.*

Reconstructing the Geography of Chicago's World's Fair by way of a Fire Insurance Atlas: Excerpts

Gerald Danzer

Promotional image for the 1893 World's Fair in Chicago. The artist pictured was likely Charles Graham, a popular Chicago painter of the day. Chicago: Copyright The Winters Art Lithographing Company, 1891.

On May 15, 2014 The Newberry Library had the great honor of receiving a newly-found fire insurance atlas of the 1893 World's Columbian Exposition, drawn by Charles S. Yerkes and donated by Gerald A. Danzer in memory of friend and colleague Landon H. Risteen. The Chicago Map Society organized a special meeting around the event, in which Danzer took all in attendance, including members of Risteen's family and History of Cartography students from the University of Chicago, through the atlas's eleven maps.

Mapline is happy to have the opportunity to publish excerpts of a guidebook that Danzer wrote for the purpose of leading readers through the atlas, as well as to help a modern traveler to Jackson Park reconstruct the geography of the World's Columbian Exposition. A complete copy of the guidebook, *Reconstructing the Geography of Chicago's World's Fair by way of a Fire Insurance Atlas,* by Gerald A. Danzer, has reproduced the original maps in color and can be found in the Newberry's collection: folio GA460.C55 D35 2014.

The atlas itself, *Insurance map of the World's Columbian Exposition, Jackson Park, Chicago, issued by Chas. S. Yerkes, insurance surveyor,* is, of course, also available for viewing in the map reading room. The atlas covers an area bounded by 55th Street, 69th Street, Cottage Grove Avenue, and Lake Michigan, encompassing parts of the latter-day Woodlawn and Hyde Park community areas. It contains eleven color maps at a scale of 1:1,200, or roughly one hundred feet to one inch, and includes notes on the Exposition's fire stations and water system, a statistical summary of fire hoses and standpipes in twelve named buildings, and a color-coded key to types of buildings (wood frame, brick, and staff). Its Newberry Library call number is map8C G4104. C6:2W6 1893 .Y37. Please come in and have a look!

Peter Nekola

Introduction

The World's Columbian Exposition, staged in Chicago between May 1 and October 30, 1893, fully deserves its star on the city's flag and its prominent place in the annals of American history. Over twenty-six million people attended the fair when the nation reported a population of sixty-seven million and the city had just over a million inhabitants. It created a model city, applied electrical power in every way designers could conceive, and enlightened, entertained, provoked, and inspired every guest.

The Great White City still enchants and disturbs those who summon its memories. Its complexity, then and now, requires a map as well as a mental compass. A visit today in the mind's eye will be aided by a plethora of publications from guidebooks, souvenir folders, popular histories, scholarly studies, pictorial works, and the like. And now we add this fire insurance atlas to the vast collection of materials. It enables us to reconstruct the fairgrounds and its surroundings in a unique way. But it can also do more. As with all maps, this atlas will stimulate questions.

When readers search for answers to the deepest queries, their values and circumstances will interject additional considerations. As the saying goes, no map can answer all the issues it raises, but cartography has many ways to set us on our journey. This booklet is meant to help a traveler to Jackson Park today reconstruct the geography of the World's Columbian Exposition.

Charles S. Yerkes and His Atlases

The story of Charles S. Yerkes and his fire insurance atlases helps us understand the business as it was in Chicago during the 1890s and opens a window on how the Sanborn Map Company of New York came to dominate the industry and to gain almost a monopoly of fire insurance mapping in the twentieth century.

Charles Sherman Yerkes was born in Covington, Kentucky, a suburb of Cincinnati, in 1850. He probably learned surveying and picked up some mapmaking skills before coming to Chicago. We do not know when he arrived, but he was married in Cincinnati in 1879 and four children had arrived before his name appears in the insurance news column of the *Chicago Tribune* in 1892. At the time he had just lost his job as manager of the Central Map Company, a firm that had been set up a year earlier by insurance companies that objected to the consolidation of the fire insurance map business in the city.

The Rascher Map Company, backed by the Sanborn interests, had already gained control of other competitors and, in 1892, offered its current volumes for $10, a marked reduction from the regular $60 price. The end result was that the Rascher firm gained control of the Central Map Company and Yerkes was out of a job. He apparently had enough backing to set up his own business, the Western Insurance Protective Agency, within a month to "supply surveys, inspections, diagrams, and in general more accurate information about the larger mercantile and special risks."

Yerkes' new firm either took over the Columbia Exposition project or used it to launch the business. It followed the World's Fair atlas with publications on Chicago grain elevators (1894), lumber districts (1895), warehouses and docks (1895 and 1903), and the Union Stock Yards (1903). He also published an *Insurance Map of the Grain Elevator-Flour Mill District of Duluth...and Superior* (1894). His younger brother, John Taylor Yerkes, also a surveyor, joined the enterprise in 1893 or 1894 and took over the business when Charles died in 1908.

The *Chicago Tribune* (March 5, 1893) published a long article explaining how the wooden construction and close quarters at the fair greatly increased the risk of fire, resulting in higher insurance rates and smaller amounts of coverage. The article ended by pointing out that the Yerkes atlas was then in preparation. He was able to survive in this business outside of the Sanborn monopoly by finding a special niche in fire insurance mapping. The Sanborn firm was probably not interested in this area because so few atlases were sold and, even more, because the lucrative updating business was too restricted.

REPORT
FIRE DEPARTMENT.
WATER SYSTEM.
HOSE REELS OR STAND-PIPES IN BUILDINGS.
INSURANCE MAP
OF THE
WORLD'S COLUMBIAN EXPOSITION,
JACKSON PARK, CHICAGO.
ISSUED BY
CHAS. S. YERKES, INSURANCE SURVEYOR,
100 MONROE STREET, CHICAGO.
APRIL, 1893.
KEY.
Vacant Lands
Vacant
Jackson Park
Midway Plaisance
Woodard Island
North Pond
Lagoon
Basin
Harbor
Lake Michigan
South Inlet
Terminal R.R.
Annex
Machinery
Agriculture
Manufactures and Liberal Arts
Electricity
Mines
Transportation
Fisheries
U.S. Government
Illinois
Horticulture
Casino
Hotel
Terminal Station
Jackson Park Terr.
Washington Park
Midway
Dorchester Ave.
Stony Island Ave.
Cottage Grove Ave.
Grand Boulevard
Drexel Blvd.
Ellis Ave.
Lexington
Kimbark Ave.
Woodlawn Ave.
Kenwood Ave.
Blackstone Ave.
Dorchester
Everett
Wallace
Gage
Harper Ave.
Madison
Monroe
Adams
Jackson
Van Buren
Congress
Harrison
Polk
Taylor
Roosevelt Rd.
12th St.
11th St.
Park Row
Auditorium
Annex
Terminal R.R.
Transportation
Mines
Electricity
Manufactures and Liberal Arts
Agriculture
Machinery
Annex
Basin
Harbor
Lake Michigan
South Inlet
Vacant Lands
Jackson Park
Midway Plaisance
Woodard Island
North Pond
Lagoon

Index Map: The World's Columbian Exposition and Its Surroundings (Map 2)

The initial page of this atlas serves a variety of purposes. It is numbered page 2 because, as was an accepted practice with these kinds of atlases, the cover was often designated as the first page. The cover in this example, however, is plain cardboard with a printed label, "WORLD'S FAIR MAP" pasted on. What passes for a title page is the small box (4x5 inches) at the upper right hand corner telling readers that this *Insurance Map of the World's Columbian Exposition, Jackson Park, Chicago,* was issued by Chas. S. Yerkes, Insurance Surveyor, 152 Monroe Street, Chicago in April 1893. The scale used on the maps was 100 feet to one inch.

The rest of the top panel presents a brief report on the fire department, water system, and hose reels on the stand-pipes in the major buildings. The balance of the large page, measuring about 28x22 inches, shows the area covered by the atlas, along with the surrounding region. All streets are indicated and named according to the plats of survey even if the improvements were not yet evident on the ground. South of 67th Street the parcels are simply labeled "Vacant Lands." The fairgrounds are presented in some detail with all major buildings outlined, named, and dimensions provided. The areas covered in the atlas are colored and numbered from 3 to 12 so that the map serves as an index to the contents.

A key at the lower left, covering the vacant lands, serves the entire atlas. It follows the conventions of fire insurances maps generally. Yellow and red, as expected, indicate wooden frame and brick construction. Blue, however, ordinarily used for stone, points in this book to "staff" coverings. This is explained in the "Report" at the top of the page as a mixture of plaster and cement used to cover temporary structures.

The map exhibits a dynamic quality that enlivens even a dry detailed report addressed to insurance underwriters. A reader opening the atlas is struck by the railroad corridor slashing its way across the land in a bold diagonal line. The irregular shape of Lake Michigan also adds interest, but it is tilted off the directional grid to make the shoreline roughly parallel to the edge of the book. Thus the directional arrow points due north to one o'clock rather than high noon. Then the streets and blocks of the urban grid follow their leader and slant across the page. Some of the buildings in the fairgrounds, especially at the edges, fall in line with the urban grid, but most of them heel to the left and take their bearings from the grand entrance to the World's Columbian Exposition. This portal is at the end of a long pier thrust out into the waters at a right angle to the shoreline. The Grand Basin follows this orientation and lines up the major buildings along its edges, huge structures devoted to agriculture, manufacturing, machinery, electricity, mines and so on.

A lagoon finally breaks the pattern, gradually introducing more natural lines especially in the Wooded Island that dominates the Lagoon. By the time its water reaches up to the North Pond or flows out to Lake Michigan, the city's cardinal directions have taken over. In attempting to recapture the geography of the World's Columbian Exposition in today's Jackson Park, one must realize that all traces of the fair's special posture have vanished. Its relic features, the Art Gallery now serving as the Museum of Science and Industry, and the streets of the Midway, were both more attached to Chicago itself rather than to the Great White City; one built to be a permanent structure, hence following the street pattern, and the other enmeshed in the metropolis to bring a degree of relief to the classical idealism harbored on the lakefront.

The electric elevated railroad that connected all parts of the exposition mediated between the two cities. Arriving at Jackson Park, one could disembark from a whaleback steamer at the end of the pier, ride the movable sidewalk to the Casino, refresh oneself at its lounges and restaurants, then walk south to pick up the electric elevated railroad that followed the lake on its own track until it swung into the fair's orientation; when it reached Stony Island Avenue the city's orientation took over.

Art Galleries and State Buildings (Map 3)

Map 3 provides us with familiar bearings because the Palace of Fine Arts (now the Museum of Science and Industry) dominates the scene, here simply labeled "Art Galleries." Its red color, indicating brick construction, made the building more secure against fire to encourage the nations to send irreplaceable works of art. This enabled it to survive the fair, initially housing valuable objects left behind from other exhibits.

On November 28, 1891, Professor Fredrick Ward Putnam, a consultant to the Exposition's authorities, challenged Chicago's leaders to look ahead and establish a museum of natural history and ethnology. Even before the fair closed its doors, Edward Ayer, Chicago's celebrated collector of all things that interested him, led a group to charter such a museum. But the dark clouds of the Financial Panic of 1893 stood in the way. Ayer estimated that over a million dollars would be needed to do the job properly. He convinced Marshall Field to tour the exhibits with him. After three hours of listening to Ayer's commentary and a night of reflection, Field pledged the needed funds. The exhibits became the nucleus of the Field Museum that began in this structure before moving to its current location.

Four distinct areas share space on this map: the fairgrounds which follow the grid of city streets; the slice of Chicago north of 56th Street with scattered dwellings (labeled D) amid vacant lots and a cluster of hotels and stores (labeled S) near the head of Stony Island Avenue; next Lake Michigan follows the natural curve up to 56th Street where it also has been reshaped to follow the urban grid; and finally the Illinois Central Railroad corridor with its new depot just opposite the 57th Street entrance to the Exposition.

Buildings erected by various states surrounded the Palace of Fine Arts, most of them made of a wooden frame covered with staff. Note how they came in various shapes and sizes. Florida, for example, erected a reproduction, at one-fifth scale, of the fort at St. Augustine, where Europeans had secured a toehold in North America in 1565.

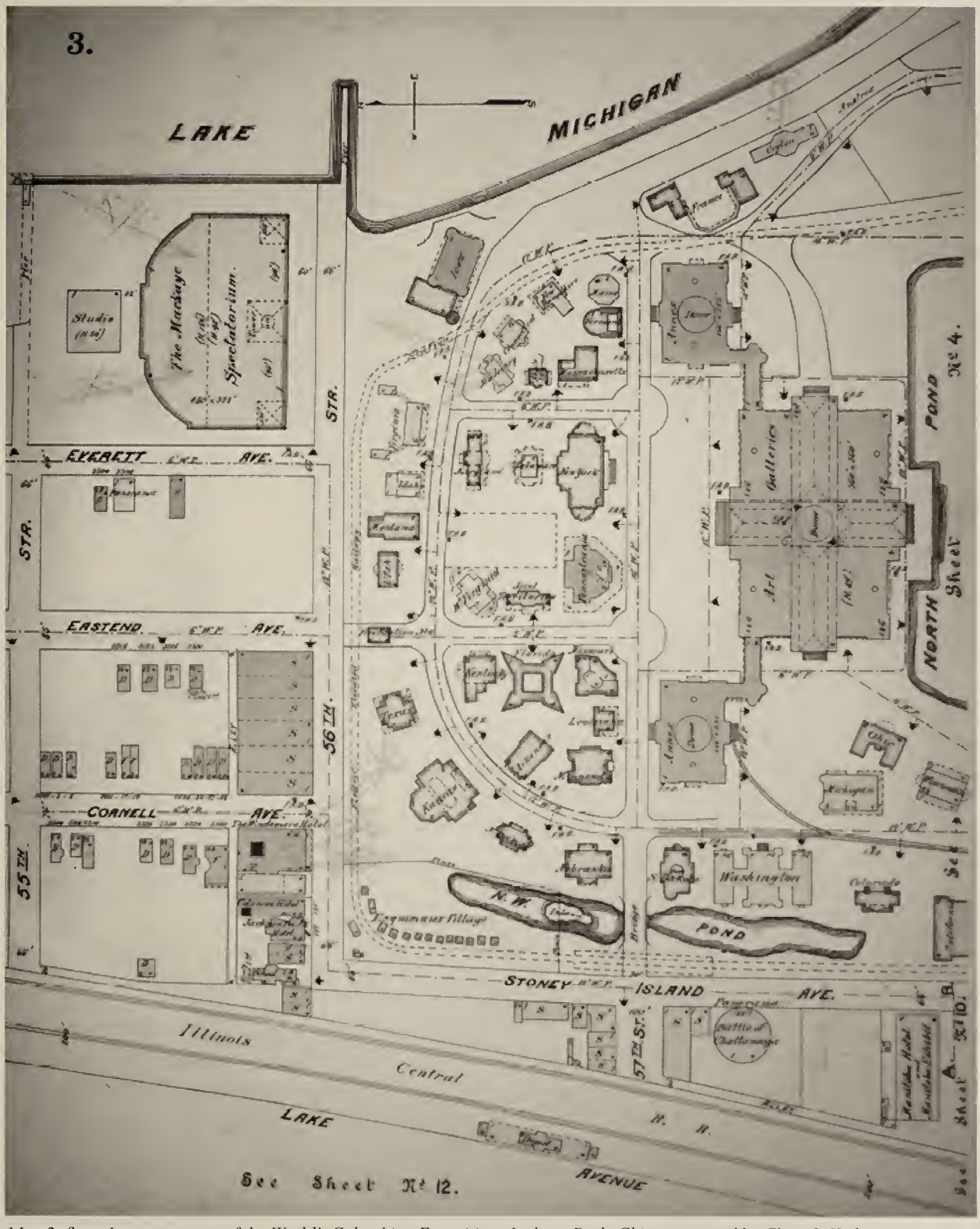
Map 3 Pointers

1. The Palace of Fine Arts had two main halls that intersected under the dome. The North and South Courts displayed sculptures from all cultures and eras. The East and West Courts displayed architectural models, reconstructions, and ornaments. Smaller areas in the rest of the building staged the art of individual nations. Professor Loredo Taft of the new University of Chicago offered extension courses on art history in the building.

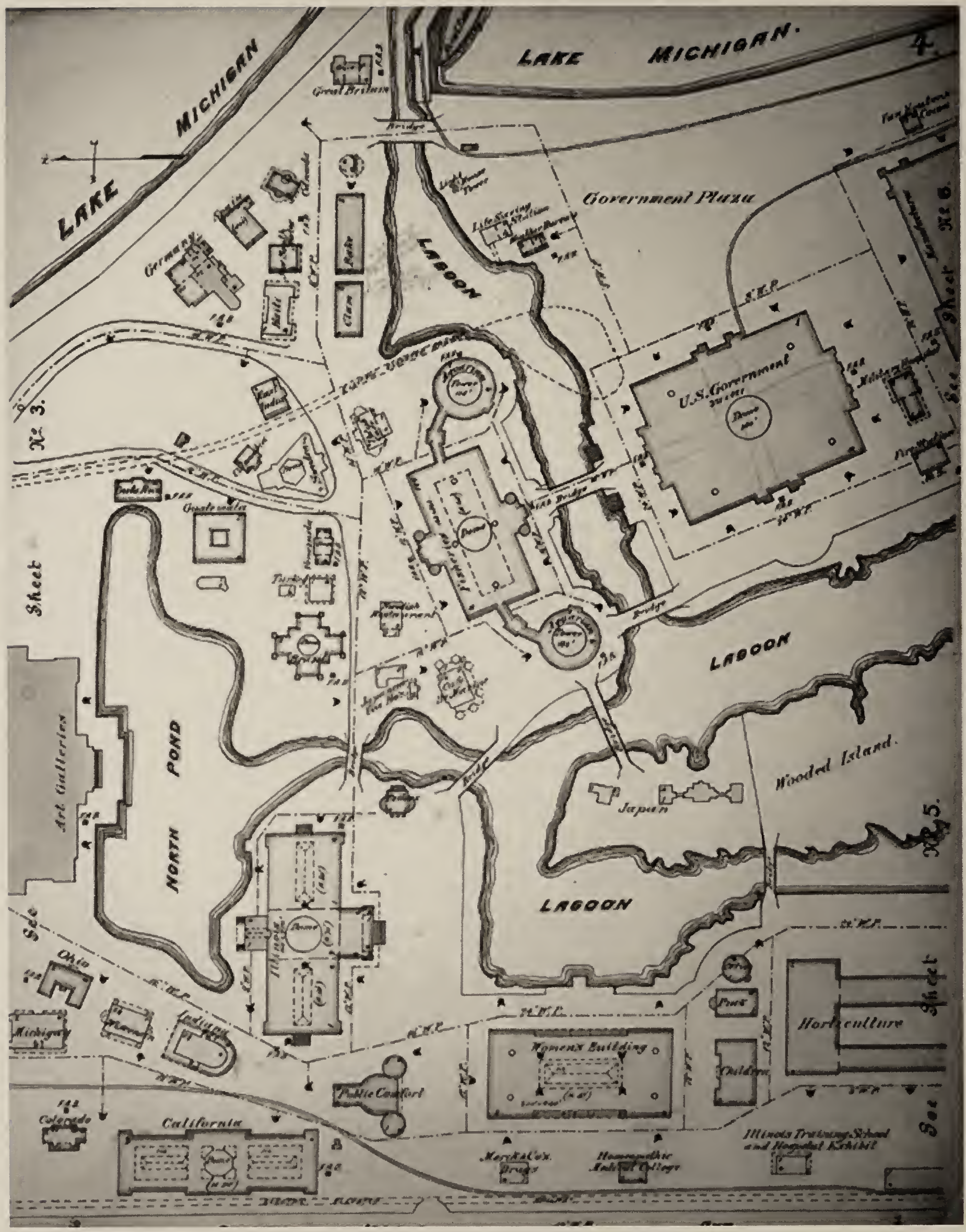
2. The Spectatorium. Steele Mackaye, the notable American actor, playwright, and impresario, proposed a colossal theater, seating up to ten thousand people, to accompany the fair. In his most grandiose ideas he apparently planned a four-day extravaganza in which 26 stages would be shuttled back and forth on six miles of railroad track to present a pageant of the world's progress since Columbus. A one hundred-piece symphony orchestra plus a chorus would accompany the actors. Full-size models of the ships used by Columbus would float in a tank eight feet deep. The scheme advanced until April 1893 when it collapsed under its own weight aided by the financial panic of the year. The ships were moved outside and the building remained empty until a scaled-down show opened a year later. Antonin Dvorak's New World Symphony, commissioned for the show, proved to be its greatest legacy.

3. The Battle of Chattanooga, the panorama or cyclorama on Stony Island Avenue, was another private venture hoping to capitalize on a location near the fair. Like similar attractions downtown, it featured large paintings of the Civil War battle, often enhanced by real smoke and sound effects.

4. The Esquimaux Village in the northwest corner of the grounds required an additional admission fee. Most of the Inuit people recruited to inhabit the village felt exploited and returned to Labrador.



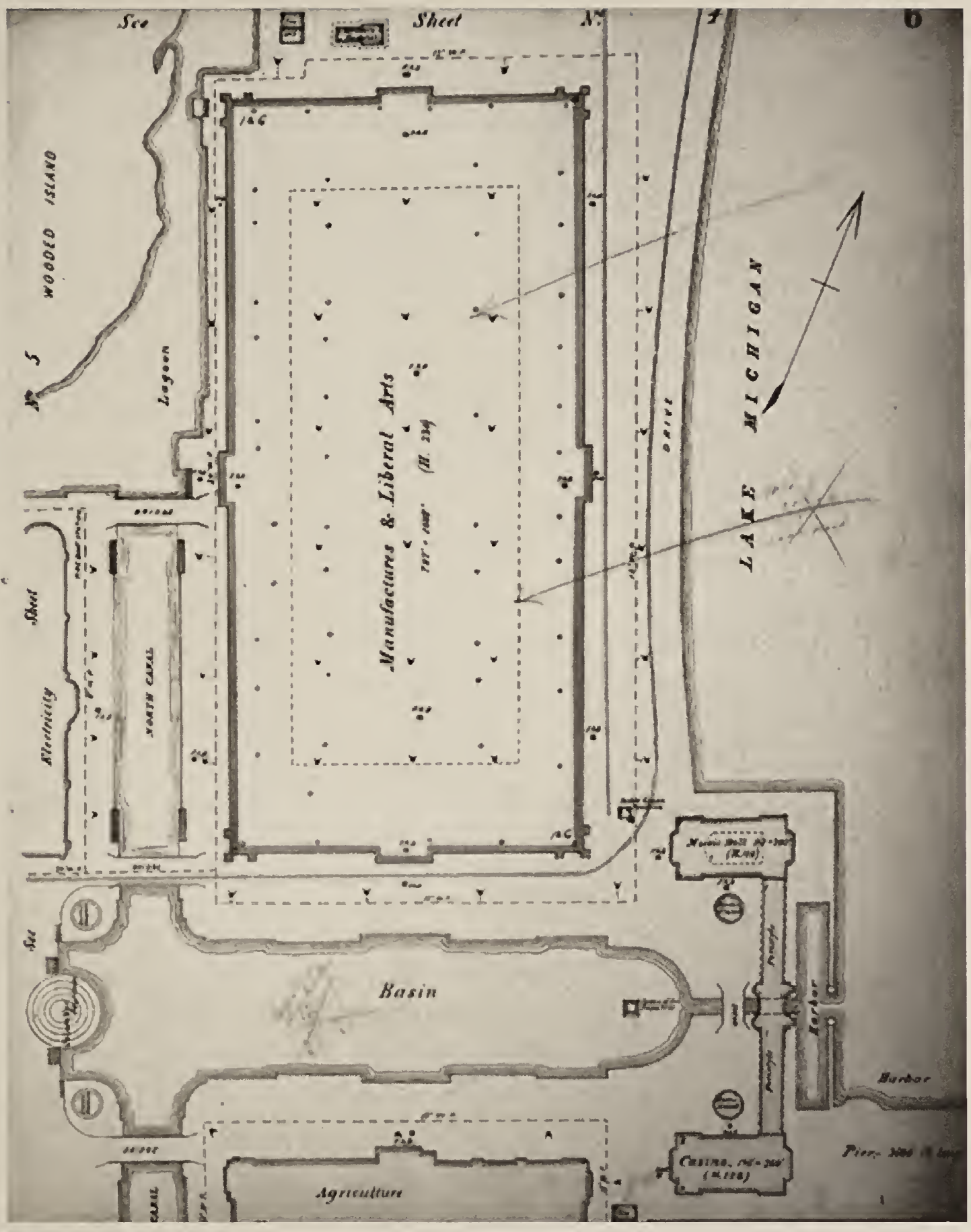
Map 3: from *Insurance map of the World's Columbian Exposition, Jackson Park, Chicago, issued by Chas. S. Yerkes, insurance surveyor.* Newberry Library, map8C G4104.C6:2W6 1893 .Y37



Map 4: from *Insurance map of the World's Columbian Exposition, Jackson Park, Chicago, issued by Chas. S. Yerkes, insurance surveyor.* Newberry Library, map8C G4104.C6:2W6 1893 .Y37

5. Many fairgoers arrived at the fair by taking the Illinois Central Railroad from downtown to the new 57th Street depot opposite the northwest entrance to the fairgrounds. Note the small wooden shops clustered around the turnstiles at 57th Street and Stony Island Avenue.

6. The province of Manitoba featured an attraction outside of the exposition itself combining its exhibit with a four-story hotel on Stony Island.



Detail of Map 6 featuring the basin and surrounding buildings.

The Wooded Island and Surroundings (Map 4)

Water—lagoons, ponds, basins, canals, and Lake Michigan—played a major role in the Columbian Exposition pageant. It provided an essential ingredient in the design and enjoyment of the Great White City and provides a useful key to unlocking its geography. When visiting Jackson Park today be sure to take the bridge south of the Museum of Science and Industry to reach the Wooded Island. It is slightly altered from the Frederick Law Olmstead sketch that had been used as a model by workers who created it. Stakes were driven to secure the sand-mud that was excavated from the marshy transition zone between the lake and the prairie, creating, in the process, the lagoon as well.

Once on the island, today a birdwatcher's paradise, find a spot near the location of the painter in the scene on the cover of this booklet. The view before you will be as close as we can get to recapturing the geography of 1893. Charles Graham in 1891 imagined this vista on the basis of plans and blueprints before the island was made, using his mind's eye. We are also called upon to use a bit of imagination as we transport ourselves back to the year when 26 million people attended the exposition, and most probably

witnessed the same view, many with a map in hand. Until vandals burned it in 1946, the original Japanese Pavilion provided generations of visitors additional inspiration. The delightful Osaka Garden today serves the same function.

After a few minutes of reflection and observation you will, no doubt, become conscious of how a water view enhances the architecture of the buildings and how an island retreat refreshes the spirit. Although the Palace of Fine Arts followed the dictates of Chicago's street pattern, our perspective in nature prepares us to see a new metropolis as we leave this retreat to explore the magnificent buildings that surrounded the Wooded Island.

Map 4 Pointers

1. The State of Illinois Building took a place of honor at the fair. As the host state, it provided four acres of exhibit space topped by an elaborate dome recalling the state capitol in Springfield.

2. The State of California also contributed a sizeable structure modeled after a Spanish mission. A palm tree, over a century in age, soared up toward the top of its dome while a huge fountain nearby gurgled with red wine. In the reception hall, agents successfully promoted the West Coast and its opportunities, leading to a period of rapid growth in the Golden State. California's authorities gave much of the credit to the success of this building. Wine is always a good way to get things started.

3. The Fisheries Building, with its two huge aquaria, gained great favor with the architectural critics. Its architect, Henry Ives Cobb, was busy erecting buildings for the University of Chicago while this structure took shape in a much different style. Cobb's success in designing the Newberry Library in 1890 made him the leading architect in the city for civic buildings.

4. Something like a modern food court or restaurant row surrounded the Fisheries exhibit on the north side.

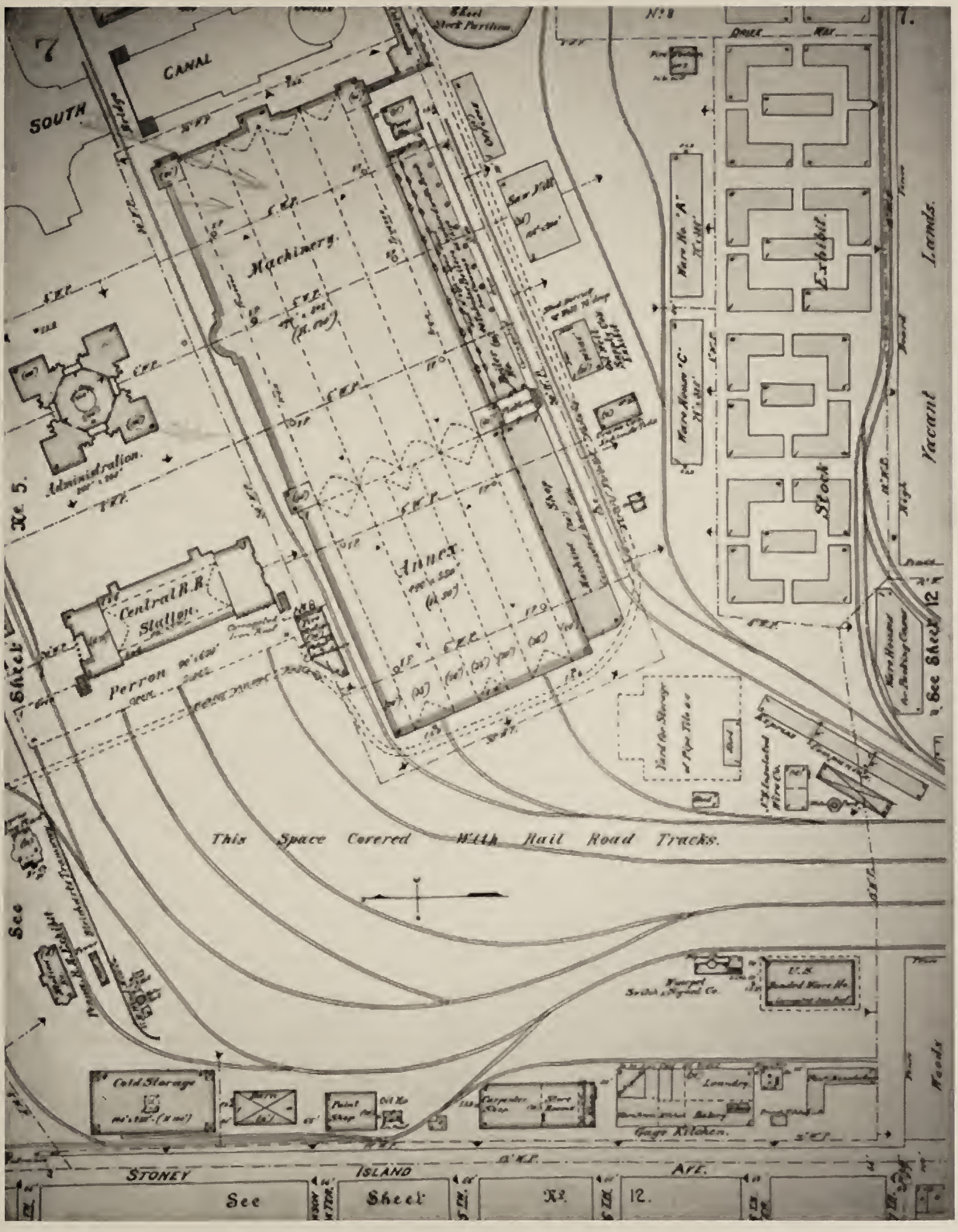
5. A complex of exhibits by the federal government extended from its major building on the lagoon to Lake Michigan. There the naval exhibit, a replica of a battleship named *Illinois*, stood pierside in Lake Michigan. Note that the insurance people labeled it a brick structure because it needed a masonry foundation, a real warship being too large to squeeze through the canals to reach Lake Michigan.

6. The Act of Congress creating the Exposition called for a Board of Lady Managers to oversee women's interests at the fair. The Woman's Building, designed by Sophia Hayden, a recent MIT graduate only twenty-one years old, recalled an Italian Renaissance villa. In place of competitive exhibits, the building featured displays of women's work in the arts and sciences, provided meeting space for over fifty women's groups, and rooms for women to relax in comfort.

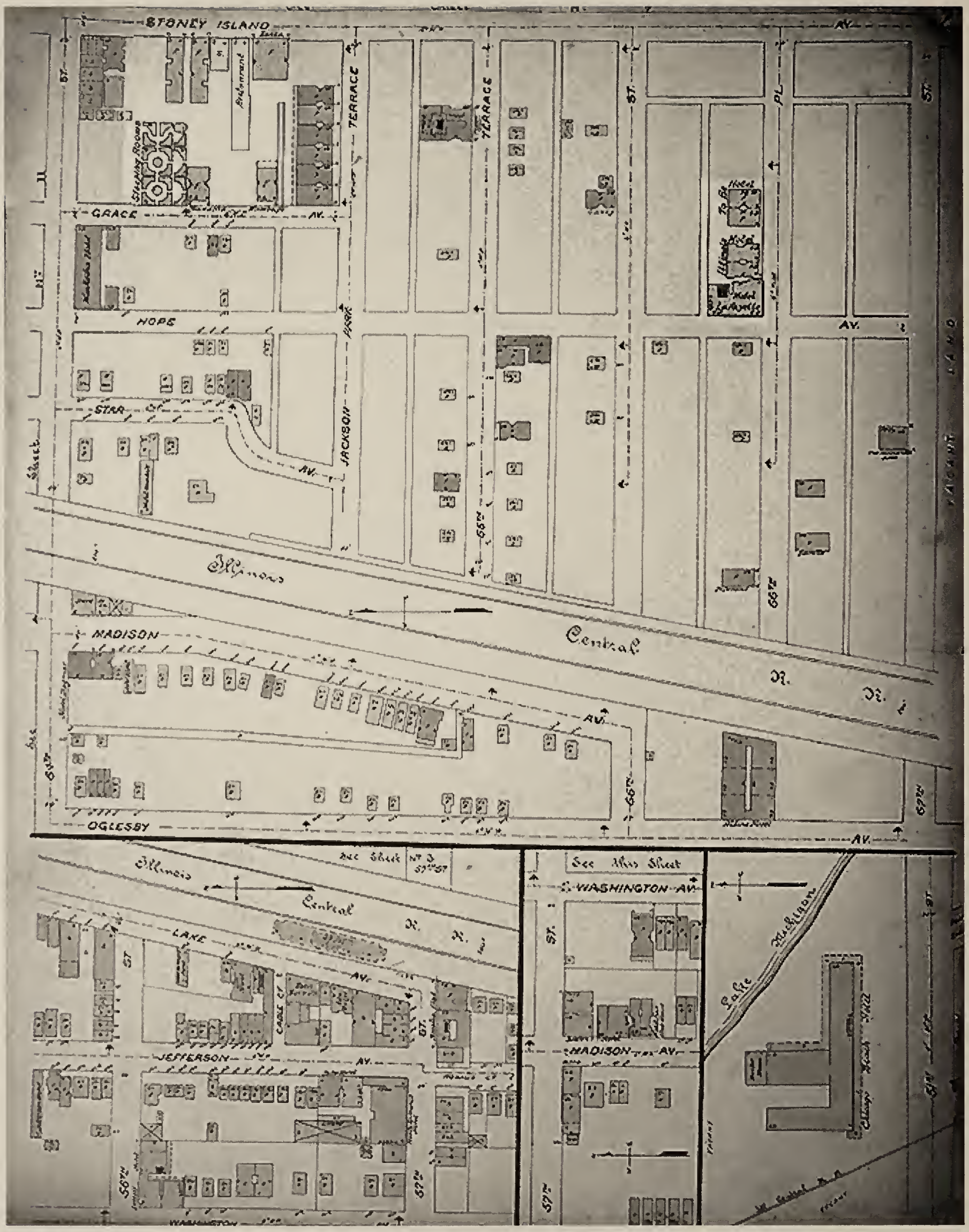
South End: Machinery Hall, The Administration Building, and Central Station (Map 7)

The jewel-box structure that terminated the vista westward down the Great Basin housed the administration offices of the World's Columbian Exposition. Designed by Richard M. Hunt, the celebrated New York architect, the gilded dome reached 264 feet above ground level, soaring over the roofs of Machinery Hall (120 feet) and the Central Railroad Station (75 feet). Beneath Hunt's dome, or in the extensive plaza in front of it, officials greeted dignitaries from around the world.

The ornamental grounds extended to the other side of the symmetrical Administration Building to welcome visitors arriving by train at the Central Station. Given the large amount of space devoted to approach tracks, planners anticipated that a large number of trains would arrive each day. But such was not the case. Visitors preferred to secure hotel rooms in the center of the city to take advantage of other amenities Chicago had to offer. They would then commute to Jackson Park via boat, elevated train, or commuter railroad.



Map 7: from *Insurance map of the World's Columbian Exposition, Jackson Park, Chicago, issued by Chas. S. Yerkes, insurance surveyor.* Newberry Library, map8C G4104.C6:2W6 1893 .Y37



Map 12: from *Insurance map of the World's Columbian Exposition, Jackson Park, Chicago, issued by Chas. S. Yerkes, insurance surveyor.* map8C G4104.C6:2W6 1893 .Y37

Map 7 Pointers

1. Note how railroad tracks leading in all directions add a dynamic to the map and, at the same time, tie the various parts and functions of the fair together. Some rail lines served the warehouses and storage facilities. Others were passenger lines or reached into the livestock sheds. A few were connected to various exhibits, like the Krupp Gun exhibit on Map 8, or led into the Transportation Building. Still others reached the far ends of the grounds and appear on these maps drawn in April 1893, but were quickly taken up after the opening day (May 1) when they were no longer needed to haul building materials or heavy exhibits.

2. The Central Railroad Station echoed the classical theme of the exposition, the main waiting room being modeled after a Roman bath. Although the station suffered neglect during the fair and in its guidebooks, the classical theme influenced many large urban stations that would be erected in succeeding decades. Chicago's Union Station is one striking example.

3. Machinery Hall with its Annex and several extensions was the second largest building at the Exposition. For some reason the fire insurance atlas omitted the Spanish Towers erected above the projections shown on the east and north sides of the structure. Perhaps these were added later in April after the maps had already been published. Note the boiler house attached to the south side of the building. It received a constant supply of coal from the railroad alongside it and fed the steam into engines and dynamos to power the machinery on display and "to supply the largest amount of electrical power ever made."

4. Clusters of service buildings and warehouses filled in spaces between the railroad tracks and the edge of the grounds.

5. A "high board fence" marked the southern boundary of the World's Columbian Exposition. Further south, past 67th Street, stretched extensive areas that had not yet been developed with streets and buildings. The fairgrounds marked the edge of contiguous urban development in 1893; beyond lay areas labeled "Vacant Lands" and "Woods" on this map. The livestock sheds occupied these "borderlands" along the edge of the fairgrounds, but still inside the fence.

6. The extensive livestock area at the fair is perfectly understandable given Chicago's position at the center of American agriculture. The Union Stock Yards, only a few miles away, were then among the city's biggest attractions. A twenty-first-century eye, however, looks at the map with amazement, wondering how so many animals were fed, bedded, and had their waste removed immediately adjacent to the Great White City. And a Chicagoan will soon note that the Grand Basin was downwind from the livestock.

The Environs (Map 12)

Charles S. Yerkes used the last page of his atlas to feature several scattered areas where enough development had taken place to be of interest to insurance underwriters. There was no question that the elegant Chicago Beach Hotel should be included, even though it was situated half a mile north of the fairgrounds, surrounded by vacant land. Two other small sections along 57th Street, directly west of the fair's entrance also appear, but most of this sheet covers the area west of Stony Island Avenue and south of Map 11.

A reporter for *Hotel World* kept tabs on the hotel situation in the World's Fair District and listed 196 establishments that would be open for business that summer. Five of the larger ones are recorded on this map that also indicates the floor numbers and heights for each building. The Tower and Chicago Beach hotels both had 6 stories, but, if ceiling height is any indication of elegance, the lakeshore establishment would take the prize with a 24, 24, 24, 20, 16 foot configuration compared to a 20, 20, 20, 16, 12, 12 for the edifice on 65th Terrace. The Boston

and Aldine hotels stood more modestly with 16, 12, 12, 12, foot heights while the North Entrance Hotel maintained a steady 16, 16, 16, 16 pattern.

Fire Insurance Maps

The purpose of fire insurance maps was to help underwriters set rates for the subject structure, taking into account its own construction to be sure, but also considering the environment that surrounded it. A row of wooden shanties or a large stable next to the insured property would certainly deserve consideration, as would the nearness of a hydrant, the size of the water main supplying it, the location of fire boxes, and the size and quality of the fire department.

These atlases were continuously updated and revisions were sent out on a regular basis in the form of printed sheets that had to be cut up into squares and pasted over the areas on the maps that needed revision. With a decade or two of pasteovers, the atlases often became overstuffed and the bumpy pages refused to fold together in an orderly fashion. Then it was time for a new atlas and the old ones were discarded. Because the World's Columbian Exposition lasted only one year, there was only one edition of the Yerkes atlas, although this copy does have some paste-overs indicating that it was updated at least once.

Two Fires

Two major fires occurred on or near the fairgrounds during the summer of 1893. The Cold Storage House (map 7), where ice was produced and where the food services kept their perishables, was a nondescript building. It had a promenade on the roof for observing the grounds but was in a remote location next to a barn and paint shop. Constructed of wood and 100 feet high, the *New York Times* called it a firetrap with a smokestack that had been added when the ice-making machinery was installed. On July 10, with the plant operating at capacity, a fire erupted and soon engulfed the entire structure, killing thirteen firemen and four workers who had been trapped on the roof. Thousands watched the victims jump to their deaths. It was a tragedy that moved the nation.

The other fire attracted little attention but adds a bit of telling information to our atlas. Maps 2, 7, 8, 11, and 12 all indicate that vacant lands extended south of the fairgrounds and 67th Street. These areas look like native prairie landscapes on the views painted before the Exposition opened; later, the "high board fence" would obscure them from view. During the course of the fair they served as a convenient dump and by September 17 much of the area along Stony Island Avenue, from 67th Street to 87th Street had been piled with refuse two to three feet high. A fire broke out about 9 a.m. that day in the dump, only a few hundred feet south of the dairy barns (map 8). Soon the "high board fence" became too hot to touch.

Fortunately the flames moved southward, but ill-smelling smoke invaded the White City, making people sick in Machinery Hall (map 7) and its environs. The Fire Department worked all day long trying to smother the fire with tree branches because there were no water mains in the area. Smoke from the fifty-acre dump continued to waft into the White City until about midnight. The incident moved concerns about waste management much higher on the list of priorities for the fair managers and city planners. It also teaches us to look at plans for public dream cities with ecological considerations in mind and to perceive the limitations of "high board fences."

Credits

Several friends and colleagues deserve recognition. Harry Shaw Newman, a proprietor of the Old Print Shop in New York City took this book down from a high perch and said: "This should be in Chicago." Opening the cumbersome piece in an aisle crowded with expensive maps and prints, I took one peek and readily agreed. Then his generosity overwhelmed me when he whispered his price. Many thanks, Harry. And then there are my colleagues at the Newberry Library who have taught me so much about maps over the years, now adding up to a half century. Peter Nekola, the last to arrive and the one who has especially helped me with this project, represents an entire corps of scholars, colleagues, and friends who call this place home.

National Endowment for the Humanities Summer Institute: *Mapping Nature across the Americas*

Top Row (L to R): Leif Fredrickson, Amanda Murphyao, Nenette Luarca-Shoaf, Janet Pritchard, Damon Akins, Co-Director James Akerman, Peter Nekola, Tony Abbott. *Middle Row:* Program Assistant Maisie O'Malley, Adriana Mendez Rodenas, Brian Bockelman, Giovanna Montenegro, Sara Gregg, Ernesto Capello, Michelle Zacks, Co-Director Kathleen Brosnan, Susan Sterrett, Sophie Brockmann. *Front Row:* Jo Ortel, Catherine Dunlop, Mary Mendoza, Kelly Hopkins, Jennifer Saracino. Photo: Catherine Gass.

From July 14 to August 15, 2014 the Smith Center hosted *Mapping Nature across the Americas,* a National Endowment for the Humanities Summer Institute for College and University Faculty. The Institute brought in twenty scholars from around the United States to examine in a Pan-American context the complicated, contradictory, and contested ways in which humans mapped and conceived their place in "nature" through history. Early in the seminar Co-Directors Kathleen Brosnan (University of Oklahoma) and Smith Center director James Akerman introduced the group to some relevant items from the Newberry Collections, as well as the developing field of Environmental History, emphasizing such topics as environmental tourism and the cartographic rationalization of resources.

Beginning in the Institute's second week, guest faculty visited the Newberry to offer a diverse perspective on environmental history and cartography. Richard White (Stanford University) discussed "History and Spatial Relations" and "Railroads and the Construction of North America." Anne Knowles (Middlebury College) introduced Historical GIS, "Visual Story-Telling,"

and the use of maps as "Keys to Unlocking Environmental History." Neil Safier (The John Carter Brown Library) spoke on "Exploring Amazonian Nature: Myths, Realities, and Indigenous Sources" and "Cartographic Sources for an Environmental History of the Luso-Brasilian Atlantic." Michael Conzen (University of Chicago) guided the group on a field excursion along the Illinois and Michigan Canal Hertiage Corridor that emphasized reading the landscape for clues to its environmental and industrial history. Smith Center Assistant Director Peter Nekola led the group on a second field excursion exploring the ecology and the industrial and conservation history of the dunes at the southern end of Lake Michigan, emphasizing the role cartography and survey played in the theorizing of early ecological ideas. Weeks four and five saw discussions of themes including "Commerce, Identity, and Ecology in the North American Borderlands" and "Mapping and Indigenous Development in the Borderlands," led by Sterling Evans (University of Oklahoma), and "Ecologies of Property" and "Peasants, Maps, and Countermaps," led by Raymond Craib (Cornell University). Craig Colten (Louisiana State University) led the final two discussion sessions on the transatlantic context of the meaning of water in the American South, stressing the particular environmental context of the delta city of New Orleans, and "The Geography of Relict Industrial Wastes," in which Colten emphasized the role of cartography in discovering and remediating industrial waste sites in Illinois.

Brosnan, Akerman, White, Knowles, Safier, Evans, Craib, and Colten all arranged group showings of maps from the Newberry Collections relevant to the discussions of the day, and Nekola conducted a final workshop on the changing role of cartography in informing and representing natural research management. Ann Durkin Keating (North Central College) led a final field excursion which introduced the group to reading the landscape for clues to the environmental history of suburban growth in the Chicago region, concluding with a walk through a section of restored prairie at the Morton Arboretum.

The Institute participants kept library staff busy while seeking to make the most of their research time

Smith Center Assistant Director Pete Nekola leads the group on a field excursion of the Indiana Dunes. *Pictured*: Jim Akerman, Amanda Murphyao, Michelle Zacks, Sophie Brockmann, Jennifer Saracino, Brian Bockelman, and Tony Abbott. Photo: Nenette Luarca-Shoaf.

at the Newberry. Much of the final week was dedicated to presentations of their work. Jennifer Saracino (Tulane University) spoke about indigenous and hybrid mapping in Mexico; Ernesto Capello (Macalester College) explored the topic of geodetic science and its memorialization in South America; and Sara Gregg, (University of Kansas) presented maps explaining what could be considered a succession of Homestead Acts in the nineteenth- and twentieth-century United States. Kelly Hopkins (University of Houston) presented a study of Haudenosaunee (Iroquois) place names; Tony Abbott (Stetson University) discussed difficulties and possible benefits involved in working to reconstruct the intellectual and geographical context of Naturalist/Traveler William Bartram's work; and Giovanna Montenegro (University of California, Davis) considered possible linkages between mining and the shaping of borders in the Amazon. Michelle Zacks (Chesapeake Bay Maritime Museum) shed historical-cartographic light on the fisheries of the Mid-Atlantic coast and bays; Catherine Dunlop (Montana State University) explored the practice of naming and classifying winds; Damon Akins (Guilford College) employed maps to help reconstruct ancient indigenous agricultural practices in the Southwest.

Institute participants Giovanna Montengegro, Michelle Zacks, Ernesto Capello, Adriana Mendez Rodenas, and Kelly Hopkins discuss a map during one of many showings of collection items. Photo: Amanda Murphyao.

Alexander von Humboldt's work received much attention during the institute; Susan Sterrett (Wichita State University) analyzed Humboldt's concept of soil ecology from the perspective of the Philosophy of Science and Adriana Mendez Rodenas (University of Iowa) offered a literary analysis of Humboldt's travel writing. Sophie Brockmann (University of Pennsylvania) surveyed mapping techniques in colonial-era Central America; Nenette Luarca-Shoaf (University of Minnesota) explored the Mississippi River in the visual culture of the Antebellum United States; and Janet Pritchard (University of Connecticut) presented a photographer's perspective on the idea of mapping nature. Politics also loomed large in the Institute, especially evident in Brian Bockelman's (Ripon College) explanation of how the planting of non-local palm trees on Buenos Aires's Plaza de Mayo led to a controversy which quickly became cultural and ultimately political, and Mary Mendoza's (University of California, Davis) use of maps in pursuit of a broader understanding of the possible meanings of the US/Mexico border. Joanne Ortel (Beloit College) introduced the Institute to contemporary mound sculpture at Buffalo Rock State Park, a former brownfield on the Illinois River; Leif Fredrickson (University of Virginia) explored the changing footprint of metropolitan Baltimore through a succession of maps; and Amanda Murphyao (Carleton University) concluded the institute with a discussion of environmental issues as they have appeared in cartoon maps over the past century.

Mapping Nature across the Americas was a tremendous success, and the Smith Center is looking forward to future programming and projects that continue the tradition begun by this Institute: The significance of historic maps in the study of our environment.

Briefly Noted

Exhibitions

The Norman B. Leventhal Map Center at the Boston Public Library presents "Back to School: Geography in the Classroom." American schoolchildren have studied geography since the colonial era. Traditionally viewed as an essential subject for boys' and girls' education, geography was taught to small children from their earliest lessons at home, and to young adults studying in high school and university settings. In this display of forty maps, globes, games, atlases and related objects, we see the evolution of geographic education, examine the visual aids used by teachers in the classroom, and marvel at unique student-produced geography projects from the late 18th to the 20th centuries. The exhibition runs from September 2, 2014 to January 25, 2015. Visit maps.bpl.org for more information regarding the exhibit.

In 1988 Dr. Dallas Pratt, co-founder of the American Museum in Britain, located in Bath, gave the Museum over 200 Renaissance maps of the New World – a collection acclaimed by scholars as one of the finest holdings of rare printed world maps in existence. The exhibition "New World, Old Maps" features a rotating display of historic maps in the American Museum's collection. Please visit http://americanmuseum.org/about-the-museum/current-exhibitions/new-world-old-maps/ for more information.

Meetings and Conferences

The Bullock Texas State History Museum plays host to the Society for the History of Discoveries annual meeting and conference from October 30-November 2, 2014 in Austin, Texas. The 55th annual meeting coincides with the opening of the new gallery on the famous shipwreck *La Belle*, and events include tours of San Antonio, the Alamo, and the River Walk. Please visit http://www.sochistdisc.org/2014_annual_meeting.htm for registration and more information.

The International Cartographic Association Commission on Map Production and Geo-Business will host the symposium *Cartography in Times of War and Peace* in Gent, Belgium from December 2-3, 2014. The symposium will consist of three events, each hosted by one of the contributing partners and open to all cartographers, geographers, historians, map collectors, academics, and lay persons interested in the history of cartography and map production. Registration will open in March 2014. Please visit http://geoweb.ugent.be/histocarto2014 for more information.

The Brussels Map Circle will host its annual International Conference, themed *Mapping in Times of War – Military Cartography Through the Ages up to World War I,* on December 6, 2014 in Brussels, Belgium. To register, please visit http://geoweb.ugent.be/histocarto2014/.

The International Conference of Historical Geographers will take place at the Royal Geographical Society from 5 July to 10 July 2015. The conference will include a large number of field excursions in London and surrounding area. Please visit http://www.ichg2015.org/ for more information.

The Hermon Dunlap Smith Center for the History of Cartography was founded in 1972 to advance knowledge of the history of cartography and to promote the use of the Newberry's cartographic collections. Among the many programs it sponsors to achieve these goals are institutes and seminars, conferences, research fellowships, exhibitions, workshops for educators and public historians, public lecture series, and a variety of print and electronic publications.

Director: James R. Akerman
Assistant Director: Peter Nekola
Program Assistant: Maisie O'Malley

Mapline is the official publication of The Hermon Dunlap Smith Center for the History of Cartography at the Newberry Library. Since 1976 it has been devoted to advancing knowledge of the history of cartography by reporting events, ideas, and issues in the field. In addition to printing short articles reflecting current research in the field, it functions as a bulletin to announce recent acquisitions to the cartographic collections at the Newberry, and keeps readers informed of the Center's work, publications, and sponsored events. It also contains brief reports on conferences, exhibitions, and societies and lectures beyond the Newberry.

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Map Talk

William Shakespeare, *Henri IV* Part 1

Act 3 scene 1

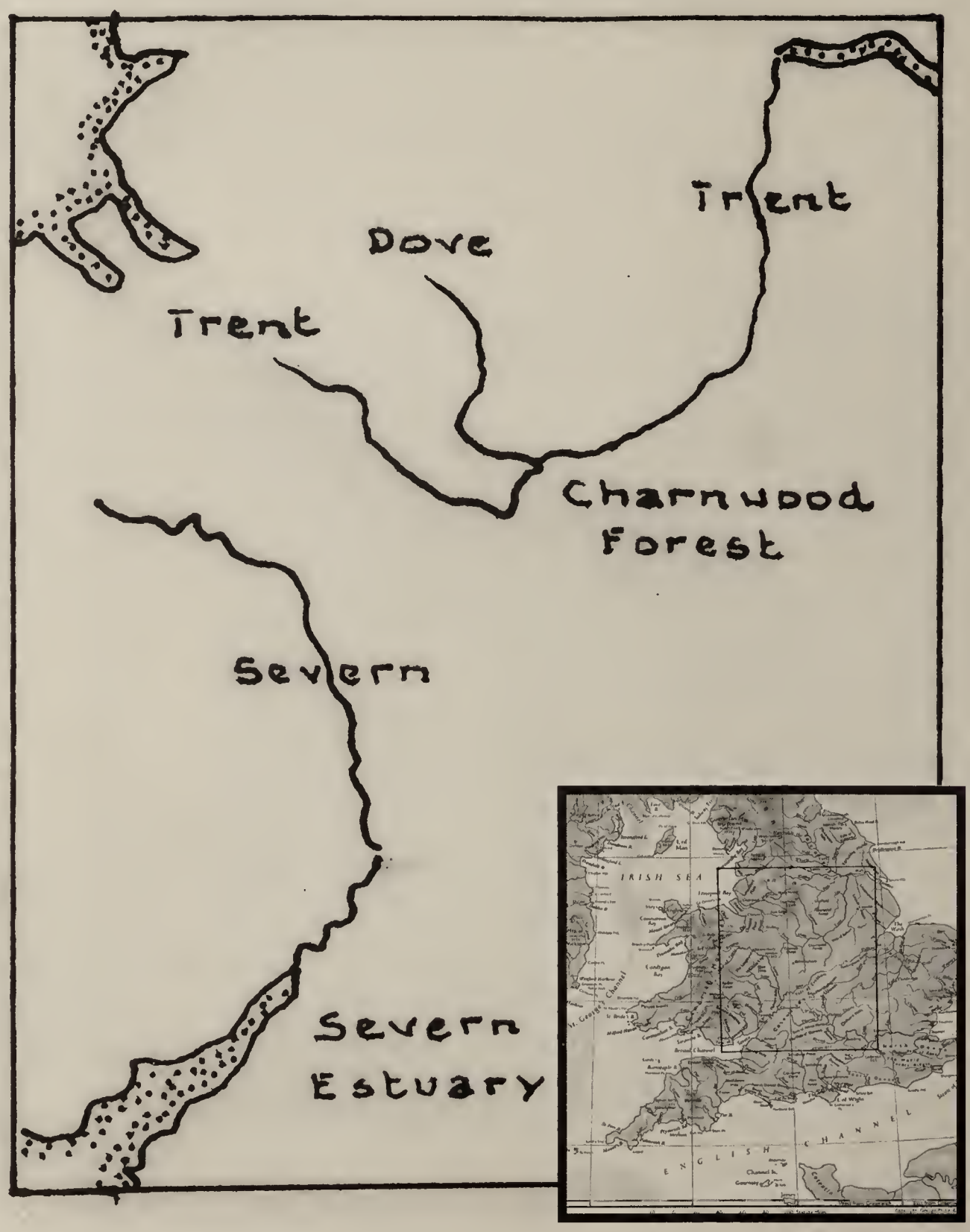
Glendower Come, here is the map; shall we divide our right
According to our threefold order taken ?

Mortimer The Archdeacon hath divided it
Into three limits very equally;
England, from Trent and Severn hitherto,
By south and east is to my part assigned;
All westward, Wales beyond the Severn shore
And all the fertile land within that bound
To Owen Glendower; and, dear coz, to you
The remnant northward lying off from Trent

Hotspur, looking at the map

Methinks my moiety, north from Burton here,
In quantity equals not one of yours.
See how this river comes me cranking in
And cuts me from the best of all my land
A huge half-moon, a monstrous cantle out.
I'll have the current in this place dammed up,
And here the smug and silver Trent shall run
In a new channel, fair and evenly.
It shall not wind with such a deep indent
To rob me of so rich a bottom here.

This detail brings out the Archdeacon's "very equal" division of English land between Mortimer, Glendower and Hotspur. Mortimer receives all the land southeast of the Trent and Severn, while Glendower is assigned Wales, "beyond the Severn." Hotspur is not happy with his share, which lay north from Burton (which lies just west of "Charnwood Forest.") He would seem to have more to complain about than the course of the Trent, which indeed does come "cranking in" where it joins the Dove. Perhaps in those days the southeast of England had not achieved its present importance in the island as a whole, so that Hotspur's share seems reasonable.



Detail from "British Isles-Physical," map in *The University Atlas,* ed. Harold Fullard and H.C. Darby (George Philip: London, 1937); sketch map by David Buisseret.